



H. B. 42.

[illegible]

First system of musical notation, measures 1-6. It features a piano accompaniment with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in a 3/4 time signature.

Second system of musical notation, measures 7-12. It continues the piano accompaniment from the first system. The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in a 3/4 time signature.

Third system of musical notation, measures 13-18. It includes a second ending bracket labeled "2" above the treble staff. The music is marked "dimin." (diminuendo) and "p" (piano). The bass staff has a key signature of one sharp (F#) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in a 3/4 time signature.

dimin.  
 dimin.  
 a 2.  
 dimin.  
 p  
 Baguettes d'éponge.  
 Schwammschlägel.  
 Sponge-headed drum-sticks.  
 p

Fourth system of musical notation, measures 19-24. It continues the piano accompaniment from the third system. The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in a 3/4 time signature.

dimin.  
 dimin.  
 dimin.  
 Vcell.e C.B.  
 dimin.  
 p



Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes a bass line with a "dim." marking and a treble line with a "dim." marking. The vocal lines include a soprano line with a "dim." marking and a tenor line with a "dim." marking. The tempo is marked "Moderato."

Musical score for the second system, featuring piano accompaniment and vocal lines. The piano part includes a bass line with a "dim." marking and a treble line with a "dim." marking. The vocal lines include a soprano line with a "dim." marking and a tenor line with a "dim." marking. The tempo is marked "Moderato."

Herminie.  
 Herminia.  
 Erminia.

Recit.

Moderato.

Quel trouble te poursuit, malheureu - se,  
 O, wie bin ich bedrängt, ich Unsel - ge,  
 Deep sorrow and distress have be-set me:

Musical score for the third system, featuring piano accompaniment and vocal lines. The piano part includes a bass line with a "dim." marking and a treble line with a "dim." marking. The vocal lines include a soprano line with a "dim." marking and a tenor line with a "dim." marking. The tempo is marked "Moderato."

## poco a poco animato

mal-heu-reuse Her-mi-ni-e!  
und von Kum-mer be-la-den!  
Joy my heart hath for-sak-en,

Tan-crède est l'en-ne-mi de mon  
Ach Tan-kred, er ist feind mei-nem  
Since Tan-cred fights a-gainst my be-

Dieu, de ma loi. Du trô-ne pa-ter-nel ses ex-ploits m'ont ban-nie. Il a por-  
Gott, mei-nem Land! Vom vä-ter-li-chen Thron hat sein Spruch mich ver-bannt, er trug des  
lief and my land. Mine an-ces-tral throne he from me has tak-en, and he has

té le ra-vage et l'ef-froi Dans les ci-tés de la triste Sy-ri-e. Par lui j'ai tout per-du,  
Krieges ver-hee-ren-den Brand fern nach des trau-ern-den Syriens Ge-sta-den. Der Al-les mir ge-raubt,  
cast his fierce bat-tle brand in-to the ci-ties of weep-ing Sy-ria. Thro' him all have I lost;

tout! jus-qu'à mon re-pos, Jus-qu'à ma hai-ne, hé-las! pour l'au-teur de mes  
jal! Al-les, was mir werth, selbst mei-nen Hass, den ach! wi-der ihn ich ge-  
all! Nought can bring re-lief, lost e'en the ha-tred I bore towards the au-thor of my

# 3 Moderato.

Fl. a 2. *p* *ff* *p* *ff* *p*

maux.  
nährt.  
grief.

3 Moderato. *(p)* *(p)*

## Lento.

*(f)* *pp*

Oui, Tancred, à tes lois en amante as-ser.  
Ja, Tankred! Dir hat Lie-be mein Herz un-ter.  
Tan-cred! love has conquer'd my heart; dost thou

*(f)* *pp* *(f)* *pp* *(f)* *pp*

*(f)* *pp* Lento.

vi-e, Je ché-ris le poids de mes fers, Je ché-ris les tourments que pour toi j'ai soufferts.  
wor-fen, Du, dess'Macht in Fes-seln mich schlug, und die Qual dünkt mir süß, die durch Dich ich er-trug!  
hear me? Thou whose pow'r has wrought me these chains; yet I joy that 'tis thro' thee, and my heart no more complains.

*pp* *pp* *pp* *pp*

attacca

\* Dieses am Ende des 18. Jahrhunderts gebräuchliche Zeichen bedeutet, dass die Noten mehrmals unregelmässig wiederholt werden, also eine Art von Tremolo. (Anm. d. Herausgeber.)

Ce signe, en usage à la fin du XVIII<sup>e</sup> siècle, indiquait une sorte de tremolo obtenu par plusieurs exécutants qui répétaient ensemble le même note avec des degrés de vitesse différents. (Note des Editeurs.)

This sign, in use at the end of the XVIII<sup>th</sup> century, signifies a species of tremolo obtained by several executants repeating the same note with different degrees of speed. (Note by the Editors.)

N<sup>o</sup> 1.  
Air.                      Arie.                      Aria.

Adagio non troppo. (♩ = 88.)

Flauti.

Oboi.

Clarineti in C (Ut).

I e II in C (Ut).

4 Corni

III e IV in F (Fa).

Fagotti.

Timpani  
in F (Fa) B (Sib).

Herminie.  
*Herminia.*  
Erminia.

Violino I.

Violino II.

Viola.

Violoncello e  
Contrabasso.

Adagio non troppo. (♩ = 88.)

Adagio non troppo. (♩ = 88.)

Ah! Si de la ten-dresse où mon cœur sa-ban-don-ne Je de-vais ob-te-nir le  
Ahl! wür-de mir zu theil dei-ne Lie-be zum Loh-ne, schlug' dein Herz auch für mich mit  
Ah! Would that in re-ward my fond love but re-turn-ing, thy cru-el heart beat with mine; or

prix dans ton a-mour, Dieux! a-vec quel transport je bé-ni-rai le jour  
feu-rig raschem Schlag Göt-ter, o wie be-glückt pries' ich den fro-hen Tag  
felt its ar-dent fire Gods! e'en my crown I'd give, would ye but grant my de-sire:

4

4

Où je l'aurais conquis en per dant ma cou ron ne!  
 und gäb' um sol chen Sieg gern da hin mei ne Kro ne!  
 Grant me this vic tory for which my heart still is yearn ing!

Mais je t'a dore, hé las! sans re tour, sans es  
 Doch ach, ich lie be dich, oh ne Trost, oh ne  
 Ah! out of love for thee I have shed, man y a

poir. Chaque ins tant, chaque ins tant de mes  
 Stern! Im mer mehr, im mer mehr fühl' die  
 tear! E ver more e ver more glows the

**animando**  
 feux ac croît la vi o len ce. Mon cœur  
 Glut ich heiss im In nern bren nen; sie ver  
 fire nought can quench till it con sume me; my heart

*cresc. molto*

**animando**



Fl. *mf* *cresc.* *ff* *p*

Ob. *mf* *cresc.* *ff* *p*

Clar. *f* *ff* *p*

Cor. I. II. *f* *ff* *p*

Fag. *f* *ff* *p*

brû - le, mon cœur brû - le, et ma bouche est ré.  
 zehrt mich, mein Herz lo - dert, und mein Mund darf es  
 burn - eth, my heart burn - eth, and my lips may not

*f* *p* *pp*

5

*pp*

I. *pp*

duite au si - len - ce, Et mes yeux ne peu - vent plus te voir.  
 nicht ihm be - ken - nen, und dem Au - ge bleibt der Theu - re fern.  
 tell how I love him, who de - nies me e'en his pre - sence dear.

*cresc.* *cresc.* *cresc.* *cresc.*

5

First system of musical notation. The piano accompaniment features a first ending marked "I." and a second ending marked "a 2.".

Ah! Si de la ten-dresse où mon cœur sa-ban-don-ne  
 Ach! wür.de mir zu theil dei-ne Lie-be zum Loh-ne,  
 Ah! Would that in re-ward, my fond love but re-turn-ing,

Second system of musical notation. The piano accompaniment includes dynamic markings: *f*, *dim.*, *pp*, and *pizz.*.

Third system of musical notation. The piano accompaniment includes a second ending marked "a 2.".

Je de-vais ob-te-nir le prix dans ton a-mour, Dieux! a-vec quel trans-  
 schlug' dein Herz auch für mich mit feu-rig ra-schem Schlag, Göt-ter, o wie be-  
 thy cru-el heart beat with mine or shared its ar-dent fire. Gods! e'en my crown I'd

Fourth system of musical notation. The piano accompaniment includes dynamic markings: *f*, *p*, and *arco*.

port je bé-ni-rai, je bé-ni-rai l'heureux jour Où je l'au-rai con-quis en per-  
 glückt pries' ich den Tag, pries' ich als-dann je-nen Tag und gäb' um sol-chen Sieg gern da-  
 give, yea, e'en my crown, I'd glad-ly give if ye would grant me this one vic-tory for which my

*sf* *dolce* *sf* *sf* *sf* *pizz.*

Animando sin al fine dell' Aria. (♩ = 104.)

*p* *p* *pp* *cresc.* *p* *a 2.* *p* *p* *p* *p* *p* *p*

Animando sin al fine dell' Aria. (♩ = 104.)

dant ma couron - - - ne, Je bé-ni-rai, je bé-ni-rai l'heu-reux jour Où  
 hin mei-ne Kro - - - ne! O wie be-glückt pries' ich als-dann je-nen Tag und  
 fond heart is yearn - - - ing. I'd bless the hour that brought such bliss, give up my power, Yea!

*arco* *p* *pp* *cresc.* *p* *a 2.* *p* *p* *p* *p* *p* *p*

Animando sin al fine dell' Aria. (♩ = 104.)

je l'au-rais con-quis en per-dant ma cou-ron-ne, Je bé-ni-  
 gäb' um sol-chen Sieg gern da-hin mei-ne Kro-nel Laut pries' ich  
 e'en my crown I'd give glad-ly for such a con-quest, for such a

rais ce jour, Je bé-ni-rais ce jour.  
 sol-chen Tag, solch sel'-gen Glü-ckes Tag!  
 vic-to-ry glad-ly I'd give my crown!

Lento. (♩ = 84.)

Que dis-je? où s'é - ga - rent mes vœux? De l'ex - cès du malheur quand je suis me - na -  
 Was sag'ich! Es ver - irrt sich mein Wunsch! In un - säg - li - chem Leid schlägt ver - zeh - rend zu -  
 Con - fu - sion, anguish racks my brain, all my thoughts are with him who my fond hopes has

*p*

Lento. (♩ = 84.)

cé - e, Je me livre aux amours d'une flamme insen - sé - e. Bien - tôt dans un com - bat af - freux, De Tan - crède et d'Ar -  
 sammen hei - ße Lie - be in mir mit des Wahn - wit - zes Flammen! Gar bald entbrennt auf's neu der Streit, zwischen ihm und Ar -  
 blighted and my heart knows the pain of a love un - re - quit - ed. The com - bat with Ar - ganth, his foe, will be re - new'd a -

*f* *p* *ff* *ff* *ff*

gant la hai - ne se si - gna - le. Dé - ja, dans u - ne lut - te à tous les deux fa - ta - le, Tan - crè - de tri - om -  
 gant den Aus - gang zu entscheiden. Schon hat in hef - tigem Kampf der ver - derb - lich Bei - den, Tan - kred, strahlend als  
 non, and who shall be victori - ous? They met, both he - roes, in bat - tle fierce yet glori - ous. Tan - cred, bravest of

*f* *f* *ff* *f* *p* *ff* *f* *p* *ff* *f* *p*

phant a d'un sang gé - né - reux Mar - qué ses ex - ploits glo - ri - eux. Si, n'é - cou - tant que l'ar - deur qui l'a -  
 Held, mit dem e - del - sten Blut be - zeugt sei - nen feu - ri - gen Muth. Wenn hei - ssen Dranges sich Ruhm zu er -  
 men, has confirm'd with his blood, his courage which naught can o'erthrow. Should he, urged on to at - tain fame and

*f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*



Moderato. (♩ = 84.)

7

Fl. a 2. *ff*

Ob. a 2. *ff*

Clar. a 2. *ff*

in C (Ut). *ff*

Cor. in F (Fa). *ff*

Fag. *ff*

Timp. *ff*

Moderato. (♩ = 84.)

ni-me, De sa force a bat - tue il prévient le re-tour, D'un héroïque ef - fort il tombe - ra vic-  
 werben, sei-ner Kraft, die er-lahmt, er vertraut all-zu keck; wenn er in tol-lem Muth stürz-te sich ins Ver-  
 glor-y, trusting all in his strength, with his life at the stake, should he, in frenzy wild, rush in-to bat-tle

Vcelli. *ff*

C.B. *ff*

7

Moderato. (♩ = 84.)

Misurato, un poco più lento. (♩ = 76.)

ti - me. Mor - tel ef - froy pour mon a -  
 der - ben! Mein Herz beklemmt töt - li - cher  
 go - ry and fall, my heart, weep - ing, would

*p*

Misurato, un poco più lento. (♩ = 76.)

N<sup>o</sup> 2.  
Air.                      Arie.                      Aria.

Allegro assai agitato. (♩ = 138 e poco a poco animato al ♩ = 144.)

Flauti. *ff*

Oboi. *ff*

Clarineti in C (Ut). *ff*

I e II in C (Ut). *ff*

4 Corni III e IV in F (Fa). *ff*

Fagotti. *ff*

Timpani in F (Fa) B (Si). *ff*

Cinelli. *ff*

8

mutano in D (Re), A (La).

Allegro assai agitato. (♩ = 138 e poco a poco animato al ♩ = 144.)

Herminie.  
Herminia.  
Erminia.

mour.  
Schreck!  
break.

Ar. rêtel  
Halt ein,  
Oh stay,

Ar.  
Ge-  
be.

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

Violoncello. *ff*

Contrabasso. *ff*

8

Allegro assai agitato. (♩ = 138 e poco a poco animato al ♩ = 144.)

rê - tel! Cher Tan - crè - de, Je fré - mis du pé - ril - où tu cours. Le  
lieb - ter! lass vom Strei - te! Ich er - bang in Ver - zweif - lungum Dich! Der  
loved one, stay from bat - tle I des - pair at the thought of thy death! The

coup qui me-na - ce ta tè - te, En tom - bant tran-che-rait mes jours. Le  
 Streich der das Haupt dir be-drüu - te, trü - fe töt - lich ins Herz auch mich! der  
 sword which thy life would im-per - il, soon should find in my heart a sheath! The

coup qui me-na - ce ta tè - te, En tom - bant, en - tom - bant tran-che-  
 Streich, der das Haupt dir be-drüu - te, trüf' auch mich, trü - - fe töt - lich ins  
 sword which thy life would im-per - il, soon should find, soon - should find in my

Ob. **9**  
 Clar. **p**  
 Cor. I, II. **ff**  
 Fag. **p**  
 rait mes jours. Ar-rête! Ar-rê - te! Cher Tan-  
 Herz auch mich! Halt ein, Ge-lieb - ter! lass vom.  
 heart a sheath! Oh stay, be-loved one! stay from.

**9**

Ob.

Clar.

Cor. I. II.

Fag.

crè - de, ar.rêtel! Ar - rê - tel! Cher Tan - crè - de, Je fré - mis du pé - ril - où tu  
 Strei - te, halt ein, Ge - lieb - ter, lass vom Strei - tel! Ich er - bang in Ver - zweiflung um  
 bat - tle Oh, stay, be - loved one, stay from bat - tle! I des - pair at the thought of thy

cours. Le coup qui me na - ce ta tè -  
 Dich. Der Streich, der das Haupt dir be - dräu -  
 death. The sword which thy life would im - per -

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te, qui me na - - - - - ce ta tē te, En tom -  
 te, der das Haupt - - - - - dr be - dräu - te, trüf' in's  
 il, which thy life - - - - - would im - per - il, in my

10  
 Fl. *f*  
 Ob. *f*  
 Clar. *f*  
 Cor. *f*  
 Fag. *f*  
 Timp. *f*

bant, en tom bant, en tom bant tran - che - rait  
 Herz, trüf' in's Herz töt - lich mich, trüf' in's Herz  
 heart glad - - ly, glad - ly I would sheathe, in my heart,



Ob. *rall..*

Clar. *f a 2.*

Cor. I.II. *f a 2.*

Fag. *f*

*rall..*

mes jours, tran- che - rait mes jours.  
 auch mich, träf' ins Herz auch mich!  
 yea in my heart I'd glad- ly sheathe!

*rall..*

*Poco meno mosso. (♩ = 120.)*

Fl. I. *p*

Ob. I. *p*

Clar. *a 2. p*

Cor. I.II. *p*

Fag. *a 2. p*

*Poco meno mosso. (♩ = 120.)*

*J'ex-  
Es  
'Tis*

*Poco meno mosso. (♩ = 120.)*

Fl. I. (p) a 2. (p)

Clar. (p)

ha - leen - vain ma plain - te fu - gi - ti - ve.  
 haltt um - sonst hin - aus mein ban - ges Kla - gen.  
 all in - vain He does not hear me plead - ing.

Fl. I. (p)

Ob. I. (p)

Clar. I. (p)

Cor. I. II. (p)

Fag. I. (p)

Je - l'im - plo - re, il - ne m'en -  
 All mein Flehn, ach, er hört  
 Though I im - plore him, he heed eth

Fl. *p* *(poco a poco cresc.)*

Ob. I. *p* *(poco a poco cresc.)*

Clar. *(poco a poco cresc.)*

*(poco a poco cresc.)*

tend pas. J'ex - ha - le en - vain ma plain - te fu - gi -  
 es nicht! Um - sonst mein Flehn! um - sonst mein ban - ges  
 me not! I call his name. in vain my heart is

*(poco a poco cresc.)*

*(poco a poco cresc.)*

*(poco a poco cresc.)*

*(poco a poco cresc.)*

Fl. *p* *(poco f)* *(cresc.)* *più f* *(dim.)*

Ob. I. *p* *(poco f)* *(cresc.)* *più f* *(dim.)*

Clar. *(poco f)* *(cresc.)* *più f* *(dim.)*

Cor. I. II. *(poco f)* *(cresc.)* *più f* *(dim.)*

Fag. *(poco f)* *(cresc.)* *più f* *(dim.)*

*poco f* *(dim.)*

ti - ve, J'ex - ha - le en - vain ma plain - te fu - gi -  
 Kla - gen! Um - sonst mein Flehn! um - sonst mein ban - ges  
 bleed - ing my tears are shed in vain! he heed - eth not my

*(dim.)*

*(dim.)*

*(dim.)*

*(dim.)*

Ob. *poco f*

Clar. *poco f*

Cor. I. II. *poco f*

Fag. *poco f*

(*poco f*)

*Poco riten.*

ti - ve. Je l'im - plo - re, je l'im - plo - re, il ne m'en - tend  
 Kla - gen! Mei - ne Seuf - zer, mei - ne Seuf - zer, ach, er hört sie  
 plead - ing! I im - plo - re - him, I im - plo - re - him, yet he hears me

*poco f*

*poco f*

*poco f*

*poco f*

*poco f*

div. *pp*

*pp*

*Poco riten.*

**Allegro assai agitato.** ( $\text{♩} = 152.$ )

[illegible]

**Allegro assai agitato.** ( $\text{♩} = 152.$ )

pas.  
nicht!  
not!

Ar-rête!  
Halt ein,  
Oh stay,

Ar-rê-te!  
Ge-lieb-ter!  
be-loved one,

Cher  
lass  
stay

Tan-  
vom  
from

Ob. > Clar. > Cor. I. > Fag. >

Je fré - mis - du pé - ril - où tu cours. Le coup qui me.  
 Strei - tel! Ich er - bang' in Ver - zweif - lung um dich! Der Streich, der das  
 bat - tle! I des - pair - at the thought of thy death! The sword which thy

Vcell. e C. B.

Fl. 13  $\frac{e}{a}$

Ob. > Clar. > Cor. I. > Fag. >

na - ce ta tè - te, En tom - bant tran - che - rait mes jours. Ar - rête! Ar -  
 Haupt dir be - dräu - te, trä - fe töt - lich ins Herz auch mich! Halt ein, Ge -  
 life would im - per - il, soon should find in my heart a sheath. Oh, stay, be -

13



[illegible]

Fl.

Ob.

Clar.

Cor.

Fag.

Je frémis du péril où tu cours. Le coup qui me na

Ich erbang' in Verzeiflung um dich! Der Streich, der das Haupt

I despair at the thought of thy death! The sword which thy life

[illegible]

14

Fl.

Ob.

Clar.

Cor.

Fag.

bant tran - che - rait mes jours, tran - che - rait

Herz, träf' in's Herz auch mich, träf' in's Herz

sheath, soon should find my fond heart its sheath;

mes jours, tran - che - rait mes jours.  
auch mich, träf' in's Herz auch mich!  
should find my break-ing heart its sheath!

*pp* *ff* *pp*  
*p* *sf* *ff* *pp*

**Andante.** (♩ = 112.)

**Recit.**

Que Clo-rin-de est heu-reu-se! Au mi-lieu des com-bats, De son sexe ab-ju-rant la fai-ble-se crain-  
O, Clo-rin-de ist glück-lich! In dem hei-ssen Ge-echt kennt sie nicht schwäch-li-che Furcht, Ge-fahr zu ver-  
Oh Clorinde, whom I en-vy! In the heat of the strife she for-gets woman's feeble-ness; thinks not of

**Viol.**

**Viola.**

**Vcelli. e C.B.**

**Andante.** (♩ = 112.)

## Allegretto.

## misurato

ti - ve, Le cou - ra - ge gui - de ses pas. Que je lui porte en -  
 mei - den; sie ver - läug - net kühn ihr Ge - schlecht. Wie ist sie zu be -  
 life knows not ter - ror; death she de - fies, vic - to - ry in her

*f* *ff* *f* *ff* *f* *ff*

## Allegretto.

## misurato

## Poco lento.

## Più vivo. (♩ = 160.)

vi - e! A ces murs sus - pen -  
 nei - den! Dort seh' blin - kend ich  
 eyes! On yon walls mine

*p* *ff* *p* *ff* *p* *ff*

## Poco lento.

## Più vivo. (♩ = 160.)

## 15 Andante.

du - e, Son ar - mu - re frap - pe ma - vu - e. Si, j'o - sais m'en cou - vrir!... Si, trompant tous les  
 hangen ih - re Rüstung, die sie um - fan - gen. Legt'ich mu - thig sie an! Wagt'ich Sol - ches für  
 eye - her sus - pend - ed armour doth es - py:— Would I dare put it on?.. Could I do't for his

*p* *p* *p* *p* *f* *p*

## 15 Andante.

yeux, Sous cette armure aux pé - rils con - sa - cré - e, Je fu - yais d'A - la - din le pa - lais o - di -  
 ihn! Wenn, von der Rüstung ver - hüllt, mir ge - län - ge, A - la - din und dem Kö - nigs - pa - last zu ent -  
 sake? Safe 'neath the cov' - ring ar - mour then flee From A - la - din's o - dious pal - ace, and

*f* *p* *cresc. sempre* *cresc. sempre* *cresc. sempre* *f* *p* *cresc. molto*

Cor. **Maestoso.** in E (Mi).

eux, Et du camp des chrétiens al - lais ten - ter l'en - tré - e!  
 fliehn und ich al - so hin - ein ins Chri - sten - la - ger drän - ge!  
 steal to the Christ - ians' camp. The deed would set me free!

Vcelli.  
 C.B.

**Maestoso.**

Cor. **Adagio.** (♩ = 56.)

*p* Recit.

Mais, que dis - je? Que dis - je? Mon fai - ble bras Pourrait-il sou - te - nir sa re - dou - ta - ble  
 Doch, was sag' ich da! Was sag' ich! Reicht mei - ne Kraft, je - ne Lan - ze, die wuch - tig furcht - ba - re zu  
 But this feeble arm! this bo - dy! Is it not far too weak, yon heav - y lance, yon armour's weight to

**Adagio.** (♩ = 56.)

16 (♩ = 60.) **Più vivo.** (♩ = 72.)

Fl. I.

lance? Tan - crè - de va mou - rir peut - ê - tre, et je ba -  
 tragen? Doch Er vielleicht be - drüht vom To - de und ich kann  
 carry? Yet Tancred is perchance in per - il, and still I

**Più vivo.** (♩ = 72.)

16 (♩ = 60.)

H. B. 42.



lan - ce! C'est trop tar - der, je cours l'ar - ra - cher au tré - pas.  
za - gen! Nicht mehr ge - säumt! Auf, auf, und ihm Hil - fe ge - schaff!  
tar - ry! I must a - way, To save him from death and from harm!

**Nº 3.**

Air.

Arie.

Aria.

**Allegro impetuoso vivace. ( $\text{♩} = 138.$ )**

Flauti.

Oboi.

Clarineti in A (La).

I e II in E (Mi).

4 Corni.

III e IV in E (Mi).

Fagotti.

Trombe in E (Mi).

Timpani  
in E (Mi) H (Si).

Cinelli.

**Allegro impetuoso vivace.** ( $\text{♩} = 138.$ )

Herminie.  
Herminia.  
Erminia.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro impetuoso vivace. (♩ = 138.)

*ff* *ff* *ff* *ff* *ff*

(simili) (simili) (simili) (simili) (simili)

**Allegro impetuoso vivace.** ( $\text{♩} = 138$ .)

ne-  
kom-  
come,

ve-nez,  
du Pan  
thou ar

ter-ri-  
zer-  
mour strong,

bles-  
kleid voll  
of

ar-mes!  
Schre-  
ror;

Ve-nez,  
Ihr Waf-  
Ye wea-

ve-nez,  
fen kommt!  
pons, come!

fiers at-  
Zeu-  
wit-

tri-  
gen des  
ness-es

Ve-  
O  
Then

17

nez,  
kom-  
come,

ve-nez,  
du Pan  
thou ar

ter-ri-  
zer-  
mour strong,

bles-  
kleid voll  
of

ar-mes!  
Schre-  
ror;

Ve-nez,  
Ihr Waf-  
Ye wea-

ve-nez,  
fen kommt!  
pons, come!

fiers at-  
Zeu-  
wit-

tri-  
gen des  
ness-es

17

Fl. *ff*

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff*

Tr. *ff*

Timp. *ff*

Cinelli. *ff*

buts de la valeur! Ces-sez, ces-sez d'ex-ci-ter les a-lar-mes!  
 Hel-denmuths im Streit! Doch nicht sollt l r-mend den Kampf ihr er-we-cken!  
 all of he-roes' fame! Yet not this time to re-new scenes of hor-ror,

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

Pro - té - gez l'a - - mour, - pro - té - gez le - - mal -  
 Steht der Lie - - be - - bei, - - schirmt und wahrt ihn - - vor -  
 guard ye love from harm, and grat - i - tude ye - - may

18

First system of the musical score, measures 1-6. The vocal line includes the lyrics: "heur! Leid! claim! Ve-nez, O komm, Then come, ve-nez, ter-ri-bles ar-mes! du Pan-zer-kleid voll Schrecken! thou armour bright of terror! Ve-o-oh". The piano accompaniment includes first and second endings marked "a 2.".

Second system of the musical score, measures 7-12. The vocal line continues with the lyrics: "heur! Leid! claim! Ve-nez, O komm, Then come, ve-nez, ter-ri-bles ar-mes! du Pan-zer-kleid voll Schrecken! thou armour bright of terror! Ve-o-oh". The piano accompaniment includes first and second endings marked "a 2.".

18



*ff* *ff* *ff* *ff* *ff* *sf* *ff* *ff*

nez, ve - nez, ter - ri - bles ar - mes! Ve - nez, ve - nez, ——— fiers  
 komm, du Pan - zer - kleid voll Schre - cken! Ihr Waf - fen kommt, ——— kommt  
 come, thou armour bright of ter - ror! Ye wea - pons come, ——— ye

*ff* *ff* *ff* *sf* *ff* *sf* *p* (cresc.) *p* (cresc.) *p* (cresc.) *p* (cresc.)

Fl. I. *f* (cresc.) *ff*

Ob. *f* (cresc.) *ff*

Clar. *ff* *pp*

Cor. *f* (cresc.) *ff*

Fag. *ff*

Tr. *ff*

Timp. *ff*

Cinelli. *ff*

at - tri - buts de la va - leur! Ces - sez d'ex - ci - ter les a -  
 Zeu - gen tap - fern Muths im Streit! Doch nicht sollt den Kampf ihr er -  
 wit - ness - es of he - roes' fame! Yet not to re - new scenes of

Vcelli. e C.B. *ff* *pp* *pp* *pp* *p*

Ob. I. *(pp)*

Clar. *pp*

lar - mes, Ces - sez d'ex - ci - ter les a - lar - mes! Pro - té -  
 we - cken, doch nicht sollt den Kampf ihr er - we - cken! O be -  
 hor - ror; guard love now from harm, and my thanks then ye shall

*pp*

Fl. I. *pp*

Ob. *pp*

Fag. *pp*

ge- z l'a - - mour, le mal - heur! Pro - té -  
 schirmt die Lie - - be vor dem Leid! o be -  
 claim guard love now from harm, guard fond

*pp*

Fl. *mf cresc.*

Ob. *mf cresc.*

Clar. *mf cresc.*

Fag. *mf cresc.*

ge- z l'a - - mour, pro - - té - - gez le mal -  
 schirmt, schirmt und fond wahr die Lie - be vor  
 love, guard fond love from harm, guard fond

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**19** Il tempo animato sin al  $\text{♩} = 144$ .

Fl. a 2. *f* (cresc.) *ff* *f* *f*

Ob. a 2. *f* (cresc.) *ff* *f* *f*

Clar. a 2. *f* (cresc.) *ff* *f* *f*

Cor. (mf cresc.) *f* *f*

Fag. a 2. *f* (cresc.) *ff* *f* *f*

Tr. *f* *f*

Timp. *f* *f*

Cinelli. *f* *f*

Il tempo animato sin al  $\text{♩} = 144$ .

heur!  
Leid!  
love!

Ve-nez, ve-nez, ter-  
O komm, du Pan zer-  
Then come, thou ar-mour

*f* (cresc.) *ff* *f* *p*

*f* (cresc.) *ff* *f* *p*

*f* (cresc.) *ff* *f* *p*

Vcelli. *f* (cresc.) *ff* *f* *p*

C.B. *f* (cresc.) *ff* *f* *p*

**19** Il tempo animato sin al  $\text{♩} = 144$ .

I.  
2.

*p* *ff*

I.  
*p* *ff*

I.  
*p* *ff*

*ff*

*ff*

*ff*

*ff*

ri - bles ar - mes! Ve - nez, ve - nez, fiers at - tri - buts de la va - leur! Ces -  
 kleid voll Schre - cken! Ihr Waf - fen kommt! Zeu - gen des Hel - denmuths im Streit! Doch  
 bright of ter - ror; Ye wea - pons, come! wit - ness - es all of he - roes' fame. Yet

*ff*

*ff* *pp*

*p* *ff*

*p* *ff*

*p* *ff*



sez d'ex - ci - ter les a - lar - mes! Ces - sez d'ex - ci - ter les a - lar -  
 nicht sollt den Kampf ihr er - we - cken! Doch nicht sollt den Kampf ihr er - we -  
 not to re - new scenes of hor - ror; Yet not to re - new scenes of hor -

*muta in A (La)*

Fl. *z*

Clar. I. *(pp)*

Fag. I. *pp*

*pp*

mes! Pro-té-gez l'a-mour, pro-té-gez le mal-  
 cken! Steht der Lie-be bei, o be-schirmt sie vor  
 ror, but to guard love from harm; guard, and pro- tect love from

*pp*

*pp*

*pp*

*pp*

*pp*

*pizz.*

*pp*

Clar.

Fag.

*p*

heur! Pro-té-gez l'a-mour, l'a-  
 Leid! Steht ihr treu-lich bei, o  
 harm! Oh pro- tect fond love from

*cresc.*

*dim.*

*cresc.*

*dim.*

*cresc.*

*dim.*

*cresc.*

*dim.*

*arco*

*cresc.*

*dim.*

[illegible]

20

Fl.

Ob.

Clar.

Fag.

*f*

*f*

*f*

*f*

*a 2.*

*a 2.*

l'a - mour, le mal - heur!

o - schirmt sie vor Leid!

from per - il and harm!

*f*

*f*

*f*

*f*

*f*

*dim.*

*p*



Fl. *sf* *sf* *sf* *sf* *cresc.* *f* *f*

Ob. *sf* *sf* *sf* *sf* *f* *f* *f*

Clar. *sf* *sf* *sf* *sf* *f* *f* *f*

Fag. *sf* *sf* *sf* *sf* *f* *f* *f*

*pizz.* *(p)* *(ppp)* *(p)* *f* *mf* *mf*

*arco* *arco* *arco* *arco* *f* *mf* *mf*

mi - e Près de ton ven - geur gé - né - reux! Tu de - viens le Dieu d'Her - mi - ni - e,  
 hei - ssen, lass mich dei - nen Rä - cher be - frein! Und gleich ihm will laut ich dich prei - sen  
 waiting; Thine a - ven - ger I would set free! Let him know my love un - a - bat - ing

Fl. *sf* *sf* *sf* *f* *p* *pp*

Ob. *sf* *sf* *sf* *f* *p* *pp*

Clar. *(p)* *sf* *sf* *f* *p* *pp*

Fag. *sf* *sf* *sf* *f* *p* *pp*

*pizz.* *(p)* *(p)* *f* *f* *p* *p*

*arco* *arco* *arco* *f* *f* *p* *p*

Si — tu rends — Tan — crè — de à mes vœux, Si tu rends — Tan — crè — de à mes  
 und — Her — mi — nias Gott sollst du sein, und Her — mi — nias — Gott sollst du  
 and — Er — mi — nias God Thou shalt be, and Er — mi — nias — God Thou shalt



21

*pp*

Fl. **Tempo I. più mosso.** (♩ = 152.)

Ob. *a 2.* *f* *ff*

Clar.

Cor. I. II. in A (*La*). *a 2.* *ff*

Cor. III. IV. in E (*Mi*). *mf* *ff*

Fag. *a 2.* *mf* *ff*

Tr. *mf* *ff*

Timp.

Cinelli.

**Tempo I. più mosso.** (♩ = 152.)

voix! *arco* *mf* *cresc.* *ff*  
 Ruf! *mf* *cresc.* *ff*  
 plore. *mf* *cresc.* *ff*

Ve-nez, ve-nez, ter-ri-bles  
 O komm, du Pan-zer-kleid voll  
 Then come, thou armour bright of

*mf* *cresc.* *ff*

*mf* *cresc.* *ff*

*mf* *cresc.* *ff*

*mf* *cresc.* *ff*

*mf* *cresc.* *ff*

**Tempo I. più mosso.** (♩ = 152.)

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a full orchestral score for a 1911 edition, featuring a vocal soloist and a large orchestra. The score is written in 2/2 time and consists of 12 measures. The key signature is one sharp (F#), and the tempo is marked "Allegretto". The score is arranged in a standard orchestral format with a vocal line at the top, followed by woodwinds, strings, and percussion. The vocal line is in treble clef and features a soloist part with a key signature change to one sharp. The orchestration includes a variety of instruments, including flutes, oboes, clarinets, bassoons, horns, trumpets, and a large string section. The score is marked with dynamic instructions such as "ff" (fortissimo) and "p" (piano). The score is a full page of music, with a large key signature change at the beginning of the vocal line. The score is a full page of music, with a large key signature change at the beginning of the vocal line.

ar - mes! Ve - nez, ve - nez, ter - ri - bles ar - mes, ter -  
 Schre - cken! O komm, du Pan - zer - kleid voll Schre - cken, voll  
 ter - ror! Oh come thou armour bright of ter - ror! oh

22

First system of musical notation. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand) are shown. The key signature is three sharps (F#, C#, G#). The vocal parts enter with a melody, and the piano accompaniment provides harmonic support. Dynamics include piano (*p*) and fortissimo (*ff*).

ri - bles — ar - mes! Ve - nez, ve - nez, fiers at - tri - buts de la va - leur! Ces -  
 Grau'n und — Schre - cken! Ihr Waf - fen kommt! Zeu - gen des Hel - denmuths im Streit! Doch  
 come, ye — wea - pons, I'll don you now, wit - ness - es all of he - roes' fame! Yet

Second system of musical notation. The vocal parts continue their melody, and the piano accompaniment provides harmonic support. Dynamics include piano (*p*) and fortissimo (*ff*).

First system, measures 1-6. Key signature: three sharps (F#, C#, G#). The vocal line includes lyrics and piano dynamics. The piano accompaniment features chords and single notes with piano dynamics.

Second system, measures 7-12. Key signature: three sharps (F#, C#, G#). The vocal line includes lyrics and piano dynamics. The piano accompaniment includes a section marked piano-piano (pp) in measures 10-11.

sez, ces - sez d'ex - ci - ter les a - lar - mes! Pro - té - gez  
 nicht sollt lär - mend den Kampf ihr er - we - cken! Steht der Lie -  
 not this time to re - new scenes of hor - ror; Guard fond love



50

Fl. Poco animato. I.

Ob.

Clar.

Cor.

Fag.

Tr.

Timp.

23

a 2.

This musical score page contains measures 50 through 53. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Trombone (Tr.), and Timpani (Timp.). The key signature has three sharps (F#, C#, G#). The tempo is 'Poco animato'. The score begins with a first ending bracket (I.) over measures 50-52. In measure 50, the woodwinds play a melody starting on G#4, moving to A4, B4, and C5. The Cor Anglais plays a sustained chord of G#4 and C5. The bassoon and trombone play a melody starting on G#3, moving to A3, B3, and C4. The timpani plays a series of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G#4. In measure 51, the woodwinds continue their melody. The Cor Anglais plays a sustained chord of G#4 and C5. The bassoon and trombone continue their melody. The timpani plays a series of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G#4. In measure 52, the woodwinds continue their melody. The Cor Anglais plays a sustained chord of G#4 and C5. The bassoon and trombone continue their melody. The timpani plays a series of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G#4. In measure 53, the woodwinds play a melody starting on G#4, moving to A4, B4, and C5. The Cor Anglais plays a sustained chord of G#4 and C5. The bassoon and trombone play a melody starting on G#3, moving to A3, B3, and C4. The timpani plays a series of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G#4. The score ends with a double bar line in measure 53.

[illegible]

Fl.  
Ob.  
Clar.

I. *f*

mure aux pé - rils con - sa - cré - e, Sous cette ar - mure aux pé - rils con - sa -  
 Rü - stung, da will ich's voll - brin - gen, in die - ser Rü - stung, da will ich's voll -  
 ar - mour, now forth I will ven - ture, Clad in this ar - mour now forth I will

Fl. *f*

Ob. *f*

Clar. *f*

Fag. *f*

cré - e, Du camp des chré - tiens je  
brin - gen und heim - lich hin - ein ins  
ven - ture, all per - ils I'll face, the

*f*

24

Fl. *f*

Ob. *ff*

Clar. *f*

Cor. *f*

Fag. *f*

Tr. *f*

Timp. *ff*

vais ten - ter l'en - tré - e. Dieu des chrétiens, toi que j'i -  
Christen - la - ger drin - gen! Gott sei - nes Volks! Du, den ich  
Christian's camp to en - ter! God of his race, Thou whom I

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Vcelli. *ff*

C. B. *ff*

24

Fag.

gno-re, Toi que j'ou-tra-geais au-tre-fois, Gui-de ta trem.  
 schmäh-te, hör, o hör' in Huld mei-nen Ruf! Mich, die dei-ne  
 scoffed at, whom the Christians love and a-dore, Lead me there where

pp

Ob.

Clar.

Cor. III. IV.

Fag.

blante en-ne-mi-é Près de ton vengeur gé-néreux! Tu de-  
 Fein-din ge-hei-ssen, lass mich dei-nen Rü-cher be-frein! Und gleich  
 Tan-cred is wait-ing, Thine a-ven-ger I would set free! Let him

Vcell. e C.B.

Ob.

Clar.

Cor. III.

Fag.

I.

*p*

I.

*pp*

viens le Dieu d'Her-mi-ni-e, Tu de viens le Dieu d'Her-mi-ni-

ihm will laut ich Dich prei-sen, und gleich ihm will laut ich Dich prei-

know my love un-a-bat-ing, let him know my love un-a-bat-

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**25**

Fl.  
Ob.  
Clar.  
Cor.  
Fag.  
Tr.  
Timp.

cresc.

*ff*

a 2.

e, Si tu rends Tan - crè - de à mes vœux, Tan - crè - de à mes  
sen, und Her-mi-nias Gott sollst du sein, mein Gott sollst du  
ing, and Er-mi-nia's God thou shalt be; my God thou shalt

*ff*

Fl.  
Ob.  
Clar.  
Cor.  
Fag.

voeux.  
sein!  
be!

Gui - de ta tremblan - teen - ne - mi - - e  
 Mich, die dei - ne Fein - din ge - hei - - ssen,  
 Lead me there where Tan - cred is wait - - ing, Pres de ton ven.  
 lass mich dei - nen  
 Thine à - veng - er

pp

Fl.  
Ob.  
Clar.  
Cor.  
Fag.

geur gé - néreux!  
 Rä - cher befrein!  
 I would set free!

Tu de - viens le Dieu d'Her - mi - ni - - e, Tu de -  
 Und gleich ihm will laut ich Dich frei - - sen, und gleich  
 Let him know my love un - a - bat - - ing, let him

I.



Fl. I.

Ob. I. *p*

Clar. *p*

Fag.

viens le Dieu d'Her - mi - ni - e, Si tu rends Tan - crè - de à mes  
 ihm will laut ich Dich prei - sen, und Her - mi - nias Gott sollst du  
 know my love un - a - bat - ing, and Er - mi - nias God thou shalt

*cresc. sempre.*

*cresc. sempre.*

*cresc. sempre.*

*cresc. sempre.*

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Clar. *f* *cresc.*

Cor. *f* *cresc.*

Fag. *f* *cresc.*

Tr. *f* *cresc.*

Timp. *f* *cresc.*

vœux, Tan crè de à mes vœux, Si tu rends  
 sein, mein Gott sollst du sein, ja, mein Gott  
 be; my God thou shalt be; yea, my God

Vcelli. *f*

C. B. *f*

Fl. *ff*

Ob. *ff*

Clar. a 2. *ff*

Cor. *ff*

Fag. *ff*

Tr. *ff*

Timp. *ff*

— Tan-	— crède	— à	— mes vœux!
— für -	— wahr	— sollst	— du sein!
— my	— God	— thou	— shalt be!

dimin.

dimin.

dimin.

dimin.

dimin.

*p*

*pp*

dimin.

dimin.

dimin.

dimin.

dimin.

Motif de la Prière.  
 Thema des Gebetes.  
 Motive of the Prayer.

Fl. I. *pp*  
 Clar. I. *pp*  
 Cor. III. IV. *pp*  
 Fag. *p* *dim. sin al fine*

*p* *dim. sin al fine*  
*p* *dim. sin al fine*  
*p* *dim. sin al fine*  
*p* *dim. sin al fine*

Fl. *dim. sin al fine*  
 Clar. *dim. sin al fine*  
 Cor. III. *dim. sin al fine*  
 Fag. *perdendo* *dim. sin al fine*

*perdendo*  
*perdendo*  
*perdendo*  
*perdendo*  
*perdendo*

*pp*  
*pp*  
*pp*  
*pp*

Fl.

Clar.

Cor. III.

Fag.

Measures 1-7 of the first system. The Flute and Clarinet parts have long melodic lines with slurs. The Bassoon part has a rhythmic pattern of eighth notes. The piano accompaniment consists of a continuous eighth-note figure in the right hand and a similar pattern in the left hand, with the bass line being mostly rests.

Fl.

Clar.

Fag.

Measures 8-14 of the second system. The Flute and Clarinet parts continue their melodic lines. The Bassoon part continues its rhythmic pattern. The piano accompaniment continues with the same eighth-note figures in the right and left hands, with the bass line remaining mostly rests.



Fl.

Clar.

Fag.

*quasi niente*

*quasi niente*

*quasi niente*

*quasi niente*

*quasi niente*

Fl.

Clar.

*ppp*

*ppp*

*ppp*

*pppp*